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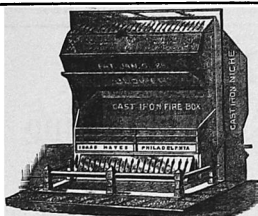
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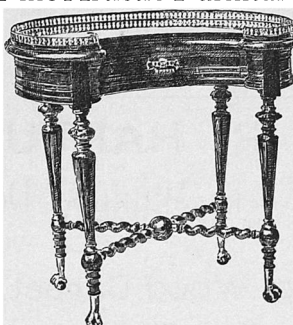
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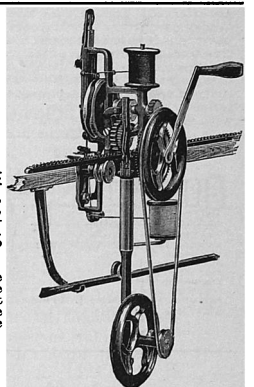
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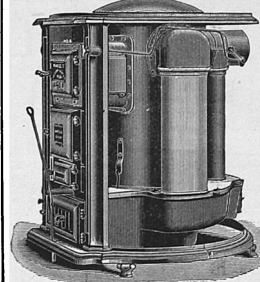
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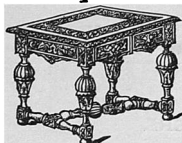
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The lacquer flowers and other vegetable ornaments on Oriental woodwork, the successive layers being the mere residue of the delicate-colored filaments laid on and then promptly wiped, suggest, through the delicate gradations of so many layers, a semblance to natural growth. Hence a portion of their beauty.

The tarnishing of silver may be prevented by a coating of white lac, which, however, reduces some of its brilliancy. With a lacquer of red resin, known as dragon's blood, silver assumes something of the rich aspect of gold.

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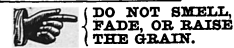
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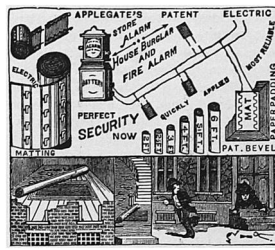
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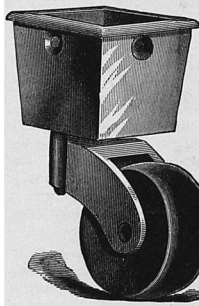


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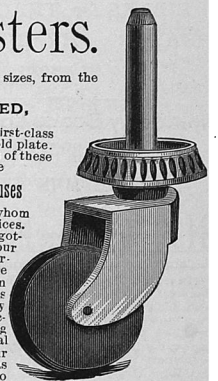
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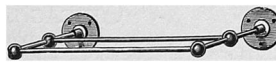
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**Elizabethan styles.** As all architectural styles have a bearing on decoration, we may mention that the Elizabethan style, so often made the subject of discussion as to its distinctive features, has no pretensions to the character of a regular and complete system, yet few who have visited the great Elizabethan mansions scattered over England can have failed to admire their picturesque and solid appearance, their stately halls, corridors, staircases and chimney-pieces and the beautiful garden terraces which form so important a feature in their general design, is put to account.

**Falence.** Transparent and colored glazes on ornamental fired clay is a falence similar to that of Palissy; coated with opaque enamel, this falence is the Italian delft or old French, according to the degree of opacity; clays of different colors superimposed on each other or worked into each other in the design is similar to the Perugia or Henry II. falence; whilst of fine white and covered with transparent uncolored glaze, it is the cream-colored or ordinary earthenware. The glaze itself does not give glossiness but is a transparent wash.

**Wall Coloring.** There is a wealth of artistic effect obtainable in the production on walls by various processes of pale patterns such as come from semi-transparent colors that seem to have partially sunk into the surface, the forms free and open with background of delicate, subdued tone. Such treatment does not exclude the introduction of emphasizing touches of bright color here and there.

**Venation of marble.** A good practice in drawing and coloring is to sketch the veining of elegantly veined decorative marble. These veinings consist of diverted streams of metallic oxides which have flowed into the material of the marble when in a plastic state, and divided and subdivided in their trickling course.

**Brass Polish.** Place two ounces of sulphuric acid in an earthen vessel, and add one quart of soft, cold water; after the heat that is generated has passed off add one ounce each of Tripoli and jewelers' rouge.

A present fashion abroad with carriage owners, slightly followed here, is to place illuminated monograms and coats of arms in an inclined position above the doors instead of having these painted on the panels.

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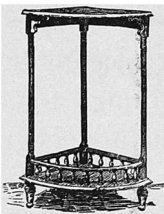
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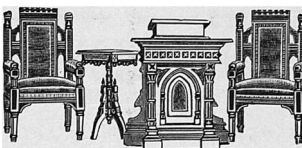
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**HINTS AND NOTIONS.**

**Mellowing of stained glass.** Age sheds a mellowing influence on stained glass that favorably tones its brilliancy to the eye. Whilst the artificial dulling by art is made uniform, it is the centre of the piece, when left to time, that mostly assumes the mellowing effect, leaving a considerable space near the leads all round the edges, comparatively clear. Nothing is more difficult than to imitate this mellowing which is in part due to chemical decomposition of both surfaces of the sheet and partly to the adhesion of ferruginous particles derived from the bars and various lichens and mosses invisible to the naked eye.

**Suggestions to house painters.** How often do we see interior moldings injured by the interstices being filled in with paint. For coloring these small brushes only should be used, and the colors be disposed on a palette and not taken from a pot or pan. The brush brings out from the latter only so much as hangs on the outside, whereas by rubbing the pencil about in the palette it will imbibe a very considerable amount of color and can be worked to a point, which is a great advantage in fine painting and drawing lines.

It is often wrongly concluded in examining the work of house painters that they have not ground their colors sufficiently fine in the oil, but the fact is that certain colors lose their intensity by being too finely ground; this is notably the case with chrome red, such grinding destroying its crystalline formation.

**Shellac varnish.** In making shellac varnish the shellac before being steeped in alcohol should be broken in small pieces and dried to eliminate the moisture; if the solution is turbid, add one-fourth the bulk of refined petroleum spirit.

The Japanese mode of inlaying ironwork with gold and silver is to apply a fine file in cross directions, hammering leaves of these metals on the ridges.

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